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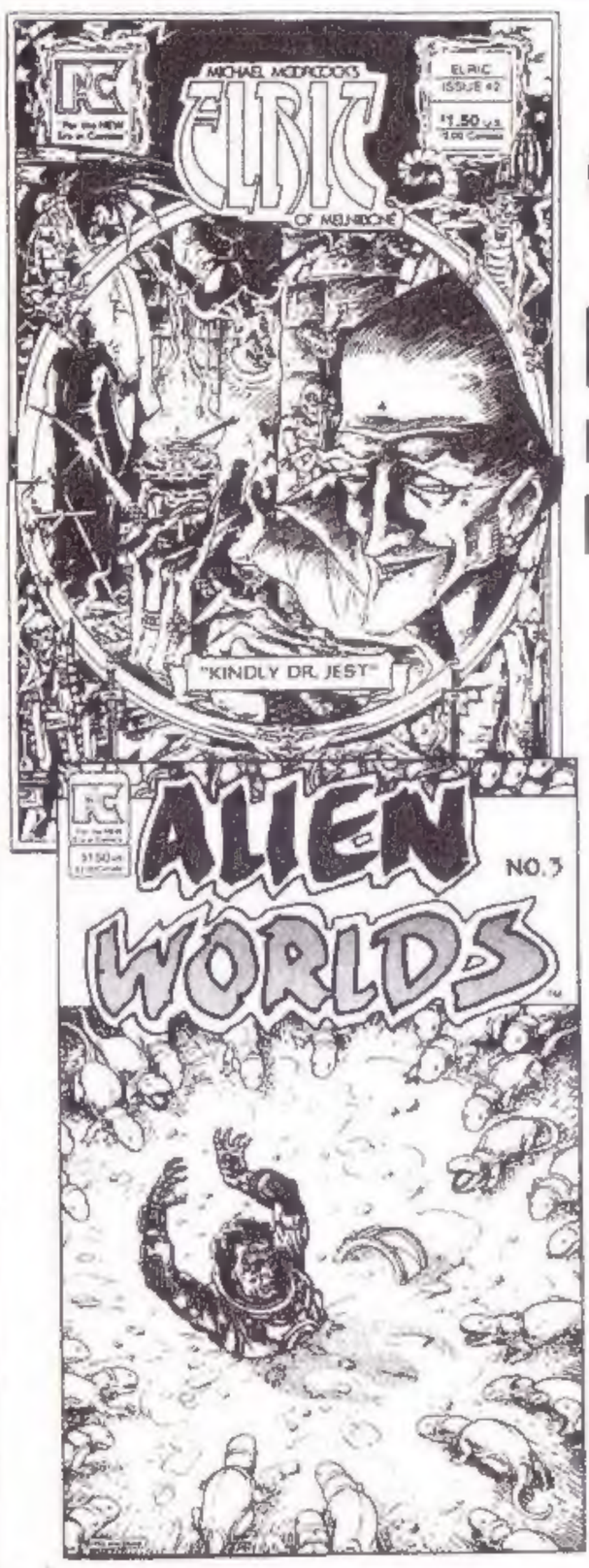

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WELCOME TO THE EIGHTH ANNUAL

CHICAGO COMICON™

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Cover: American Flagg visits home,
by Howard Chaykin

PLEASE CONSULT your "Schedule of Events" brochure
for complete listings of panels and cartoons.

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Eight. . .Going On Fifty!!

Happy Golden Anniversary everyone!

This year, a landmark anniversary in the comics industry is going to be the focal point for the Eighth Annual Chicago Comicon. Comics, as we know them, started out in 1933 with the initial appearances of **Famous Funnies** and **Funnies On Parade**, the first regularly published comics. Today, comics is one of the few industries in the United States which is actually flourishing and experiencing great expansion.

And what expansion. This year, publishers like Americomics, Capital, Eclipse, First, and Pacific are really "coming of age;" and if there is going to be a shake-out, it is anyone's guess who will hang on and who won't. Quite possibly, everyone will. For the first time in a long time, publishers outside of New York (and inside of it too!) are slicing up the comics market pie to see just how big and juicy that pie might be.

How deep the pockets of comics fans are remains to be seen. To buy all the relevant comics titles which now come out in any given month, a fan must fork over in excess of $100, compared to less than $50 just one year ago! One thing's for certain – comics fandom is a strong and undeniable economic force, and in the last five years comics companies have started to reach out to them in ways not even dreamed of in the 50's and 60's. Events like the Chicago Comicon get slicker and bigger every year.

As of this writing, the Chicago Comicon will be offering fans at least 51 guests. Three years ago – just three years ago – the Comicon had planned on having only 18. (We wound up with 30, but that's another story.) The Dr. Who cult got so big we had to spin it off into its own separate show later in the year (other-

wise, we probably would have blown out the Americana-Congress air conditioning system, a feat we came swelteringly close to last year!)

Like Mount St. Helens, the comics industry keeps pouring out red-hot product, and the rumbling isn't stopping. We're in the middle of an explosion, with 50 solid years of energy behind us.

Even the Big Kids are experiencing growing pains. The direct sale market has infiltrated into Marvel, with its Epic line; DC, with its "Baxter" format projects; and Archie's Red Circle titles. It's not just a bunch of rabid fans cranking the alternative presses anymore, and as the quality of competition increases, so does the quality of the available products. The fans shelling out that $100 a month are getting something worth the money, more so than ever before.

Just five years ago, I interviewed people who were gloomily wondering how long this industry would last. Today, we are in the middle of a breathless, dazzling resurgence, one the size of which is yet to be determined.

The Chicago Comicon is the place where all the principals will get their turn at bat. Here in the same old rooms you'll see a whole new ball game – we've got all the new (and old) publishers represented here, all the most seasoned fans and fan press reps, and the most dynamic and important writers and artists.

Perhaps ten years from now, at the **18th** annual Chicago Comicon, we'll be looking back at 1983, and remembering what it was like during the 50th Anniversary of comics when the Second Golden Age was just in its infancy.

These are the good old days. Happy Anniversary, and enjoy.

– Ann DeLarye,
Program Coordinator

For anyone interested in submitting work to us, the format and requirements are printed in FANFARE #4. A brief recap of them is listed below:

SendXeroxes,do not send original art. Each submission should include a stamped, self-addressed envelope with proper postage. Otherwise, we cannot return them, and they will be thrown away.

WRITERS – Submit brief plot synopses ONLY. Do not send scripts, short stories, or long, long outlines. Submissions MUST be typed. A plot synopsis should be less than two typed pages. Send two synopses at most.

PENCILERS – Submit 2-4 pages of panel-to-panel continuity. DO NOT send pin-ups, abstract art, landscapes, etc. Draw with pencil on kid-finish Bristol paper. Your pages should be one half times larger than the pages in the printed comics. Draw any character you want, but show a variety of settings and situations. Prove that you can draw ordinary people, super heroes, action and quiet scenes.

INKERS – This is a tough one. First, you've got to get a pencil drawing to ink, yours or someone else's. It's perfectly all right to trace the drawing. Again the drawing should be on kid-finish Bristol paper, and preferably it should be panel-to-panel continuity. Before inking the pencil art (with india ink) PHOTOCOPY it. Submit both the inked pencil drawing and the photocopy of the original pencil art. Two to four pages is fine.

LETTERERS – Submit samples of lettering approximately one-and-one-half times larger than the lettering printed in the comics. Include samples of sound-effects, titles, and display lettering. Letter your sample in India ink on kid-finish Bristol paper.

COLORISTS – There really is no easy way to submit coloring samples because our coloring process is very complicated and very specialized. If you really want to try, though, buy a copy of a Marvel pocket book that has black-and-white printing. These are on sale at most stores that carry paperbacks. Photocopy half a dozen or so pages on BOND PAPER. Color these bond paper copies with colored inks, dyes, watercolors, or whatever. We use Dr. Martin's watercolor dyes which may not be available where you are, but that's not important. If your samples are really outstanding and we want to try you out on some of our regular pages using our professional materials we'll LOAN you a coloring kit. Remember, however, that our regular printing process is very restrictive. A lot of modeling and color blending will only prove to us that you don't know the limits of our processes. In general, the simpler your coloring samples are, the better they are.

All submissions should be addressed to:

Jim Shooter
Editor in Chief
Marvel Comics
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Guest of Honor – Gil Kane

by Mike Gold

All true comics fans read the efforts of artistic pioneers – men and women who have broken down the previously established barriers in the comics field. There's a lot of potential in the medium, and we haven't really had all that much time to discover its limitations. All creators have been burdened by the fact that they are working in commercial medium, where the never-before-done runs a deadly race to achieve acceptance before the money runs out. Only a few creators thrive in this kind of atmosphere.

Gil Kane is one such pioneer. At just about any point in his spectacular career he could have gone on auto-pilot and continued to turn out his usual fantastic work on those characters with which he was most associated: Johnny Thunder, Green Lantern, The Atom, The Hulk, Conan. And, as fans, we would have been thrilled to be assured of the same fantastic line, the wondrous storytelling, the energetic figurework. Whenever Kane touched a character, that character never looked so exciting. And that's what comics are all about.

But Kane was never to be content with dedicating a major segment of his life chronicling the affairs of a single character. He consistently ventured forth, paving the way for future storytellers. In 1968, when superheroes were experiencing a renaissance, Kane was out there with a violent story about a lone adventurer (**His Name Is Savage**, recently reprinted by Fantagraphics). When Conan The Barbarian first hit the comics stands (long before it achieved true commercial acceptance)

Kane was out there with a very risky paperback – **Blackmark**, a sword-and-sorcery tale in comics form (published in 1971 by Bantam). When original continuity newspaper strips were hanging on for dear life (we're talking about 1977, but we might as well be talking about today), there again was Gil Kane with a science fiction strip (**Star Hawks**) so audacious it took up twice as much space as an ordinary newspaper strip.

(I don't want to make it sound like Kane was out there entirely alone. **Savage** and **Blackmark**, for example, were produced with writer Archie Goodwin, who later joined Kane on **Star Hawks** after co-creator Ron Goulart dropped out.

(An interesting historical note: Kane and Goodwin brought some long-overdue critical analysis to the medium with their article on comic books in the well-respected magazine **Graphis** – their 1972 piece was reprinted in hardcover by The Graphis Press later that year.)

Singing praise of Gil Kane is an all-too-easy task. It's also all too needless: his work speaks for itself. And, since the comics medium is a commercial form, Kane's sales figures speak for themselves as well: most recently, Kane and Marv Wolfman tried bringing a long-overdue injection of energy to The Man of Steel, and for the first time in a long time – perhaps the first time ever – the Wolfman/Kane Action Comics outsells the regular Superman title.

Usually, in these little Guest of Honor biographies, considerable time is spent informing the readers of biographical trivia: facts like when the Guest was born (1926, by the way), where he was born (Latvia, by the way), and the like. At the Guest of Honor panel, interviewer Howard Chaykin is going the steer Gil Kane through all of that. After numerous preliminary discussions, Chaykin assures us the interview is going to be a real gas. Personally, I'm looking forward to the story about Kane dressing up like a masked superhero. . .

We are extremely, extremely proud and excited to present, as the 1983 Chicago Comicon Guest of Honor, Mr. Gil Kane.

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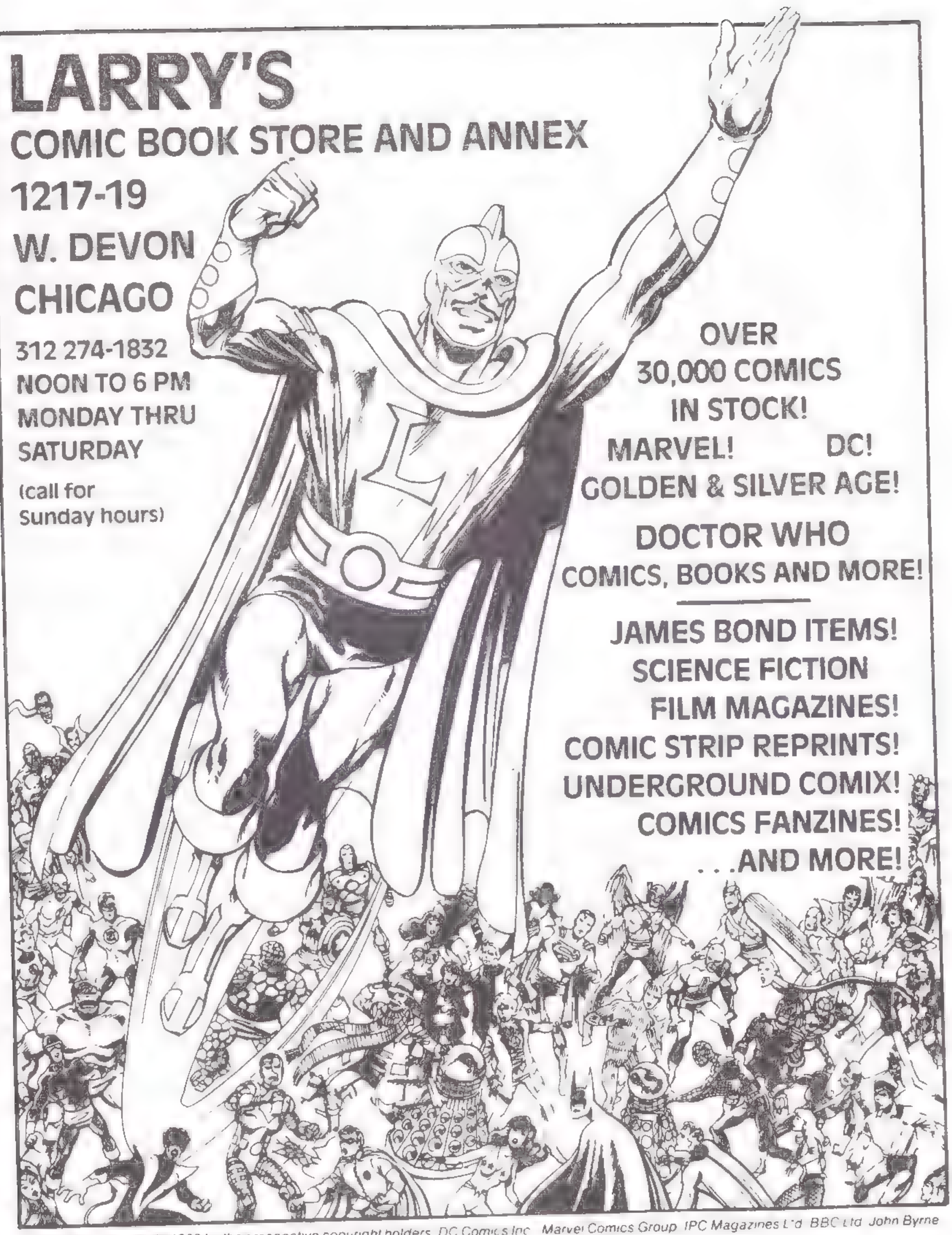

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Guests of the Chicago Comicon

by Mike Gold

As usual, the guests of the 1983 Chicago Comicon can be divided into three categories: those who are first-timers, those who have been here before, and those who have decided to come out here after the point when this Program Book went to press.

Seeing as how we have – at this writing – **over fifty guests,** I don't suspect we'll have a great many unadvertised guests. . . but you never know.

Steve Englehart, Jim Starlin, and **Steve Leialoha** all make their Comicon debuts representing their new Marvel/Epic comics, Coyote and Dreadstar. All three talents have been major forces in the comics field in the past decade or so: Leialoha primarily known for his work with Star★Reach and as an inker for Marvel; Jim Starlin as the leading proponent of so-called cosmic comics (Warlock, Captain Marvel); and Steve Englehart as one of the most influential writers of the period (Doctor Strange, Batman, among many others). Englehart's work on Coyote has additional significance: it marks his return to comics after a period of novel writing.

Writers **Bruce Jones** and **Jan Strnad** were once best known as underground writers, primarily (in terms of public reputation) for their work with Richard Corben. Both have spent a great deal of time and energy working for the above-ground publishers: Jones resurrected Ka-Zar for Marvel and is now involved with a wide number of Pacific Comics projects. Strnad, after turning in numerous stories for Marvel, is in the middle of

The Sword of the Atom mini-series, drawn by Comicon Guest of Honor Gil Kane. Strnad is also doing a new, regularly published series of Jeremy Brood stories with Corben for their own company, Fantagor Press.

DC Comics inker **Mike Machlan,** along with returning guest **Jerry Ordway,** have gathered a great deal of exposure for their artistic work on All-Star Squadron; both of them, along with All-Star writer Roy Thomas, are now actively involved with a new Earth-2 spin-off group called Infinity, Inc.

Trevor Von Eeden, a six-year comics veteran despite his youth, has made his mark on the field this past year for his work on the 1982 Batman Annual and the Green Arrow mini-series. Now Trevor is embarking on a maxi-series entitled Thriller, written by newcomer **Robert Loren Fleming.**

Writer **John Ostrander** and penciller **Lenin Delsol** initially made their mark in the four-color world with their Sargon stories in First Comics' Warp. Now John and Lenin have teamed up on a regular basis on the monthly Starslayer title, along with Warp inker **Mike Gustovich** (also known for his inking at Marvel Comics, on The New Mutants among other titles).

Ostrander has also created a new series of his own, presently lurking in the back pages of Starslayer (before it spins off into its own book). Entitled Grimjack, the series features the artwork of Dungeons and Dragons artist Timothy Truman, a Kubert School graduate whose early work appeared in Sgt. Rock, Jonah Hex, and Saga of Swamp Thing.

Jose Garcia-Lopez has long been known as one of the major artists around, having impressed the masses for his work on Superman, Jonah Hex, the sundry Atari comics, and a zillion DC Comics covers, among others. He has been joined by writer Elliot Maggin in DC's first "graphic novel," Star Raiders.

Mike Baron and **Steve Rude,** more recently, have been impressing the fans for their work on Capital Comics' flagship title, Nexus. Now published on a bi-monthly basis, Mike and Steve are joined this year by their Capital cohort (and former Marvel writer) **Steve Grant,** whose new character Whisper has just been launched.

Fred Hembeck has been entertaining the fans with his

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Speaking of Ms. Tree, be sure to catch her creators, Max Collins and Terry Beatty, either at the Eclipse panel, or at our display table. Both of these guys are regular Chicago Con guests and want to hear what you have to say about their fave female detective.

And while you're looking for Eclipse stars, you can't miss Marshall Rogers. He's the guy with the biggest grin this side of the Rockies! If he's not in the artists' room doing sketches, look for a guy walking around with the far-out Foozle on his shoulders (as you know, the Foozle is a lazy son-of-a-gun who'd rather get a free ride than fly!).

Do you want to know all about **Aztec Ace,** the new time travel book by Doug Moench and Mike Hernandez? Then just corner Cat Yronwode, who edits this exciting new series.

If you want to talk about any of our comics — or have a portfolio you want to present — come by and talk to Dean Mullaney, your Editor-in-Chief, or Jan Mullaney, Big-time Publisher

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humorous – and often insightful – work appearing in The Buyer's Guide, in a half-dozen reprint anthologies, and in Marvel, First, and DC comics. Popular guy, Fred. By the way, he doesn't really look like that. . .

If you're a regular reader of Heavy Metal and Epic Illustrated, then the names **Marc Hempel** and **Mark Wheatley** are nothing new to you. These gentlemen have teamed up on Mars, a new monthly from First Comics. Mars is an unusual title, being more science-fiction/adventure oriented than your typical cosmic comics.

Last among our newcomers, but certainly not least, is **Keith Pollard,** artist on DC's new Vigilante title. Keith's been drawing Green Lantern, among other DC titles, the past couple of years, prior to which he's been on such Marvel titles as Thor and the Fantastic Four.

That's a hell of a line-up. Enough to staff a major comics convention. But that's not all – we've got about thirty more talented folks, all veterans of previous Chicago Comicons. To wit:

Brent Anderson, after finishing off his work on Ka-Zar with Bruce Jones and the X-Men "graphic novel" with Chris Claremont, is teaming up with Jones once again for the Somerset Holmes mini-series from Pacific. **Terry Beatty** and **Max Collins** have seen their Ms. Tree character over at Eclipse go to a regular, monthly series; Beatty's also editing the new Record Spinner magazine, and Collins is now teamed up with Pulitzer Prize winner Dick Locher on Dick Tracy. He's also seeing the release of three – count 'em, three – hardcover thrillers in 1983 alone, including the Chicago-oriented True Detective from St. Martins Press, just in time for Christmas.

John Byrne hasn't been doing all that much lately, outside of writing, pencilling, and inking both Fantastic Four and Alpha Flight, and writing The Thing. . . all from Marvel, all monthly. **Ernie Chan** continues to be active on the Conan front. And **Howard Chaykin's** American Flagg monthly from First has just seen its second issue reach the light of day after intense research and preparation by its creator – Flagg was first announced to the world at last year's Chicago Comicon.

Chris Claremont continues to write the X-Men and has added

CHICAGO MINICON

1983-1984 SCHEDULE

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April 8

May 20

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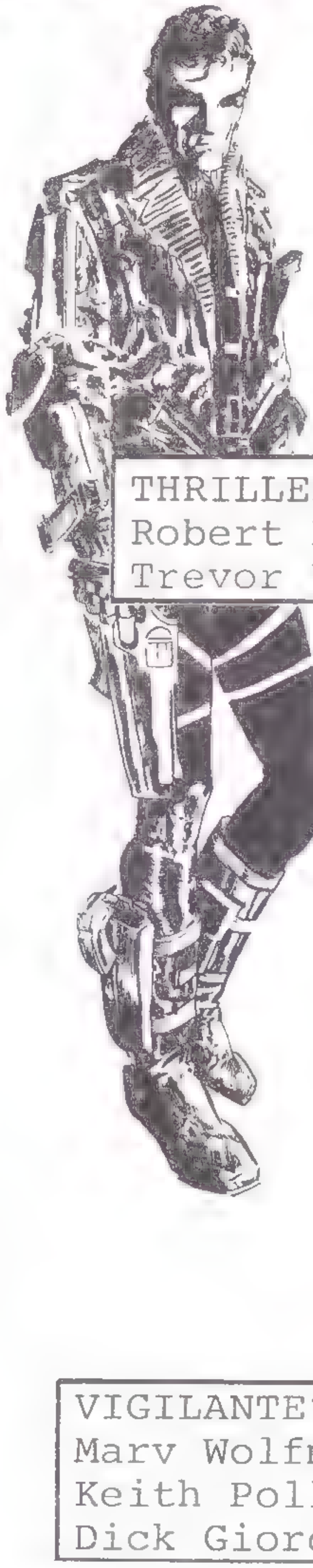

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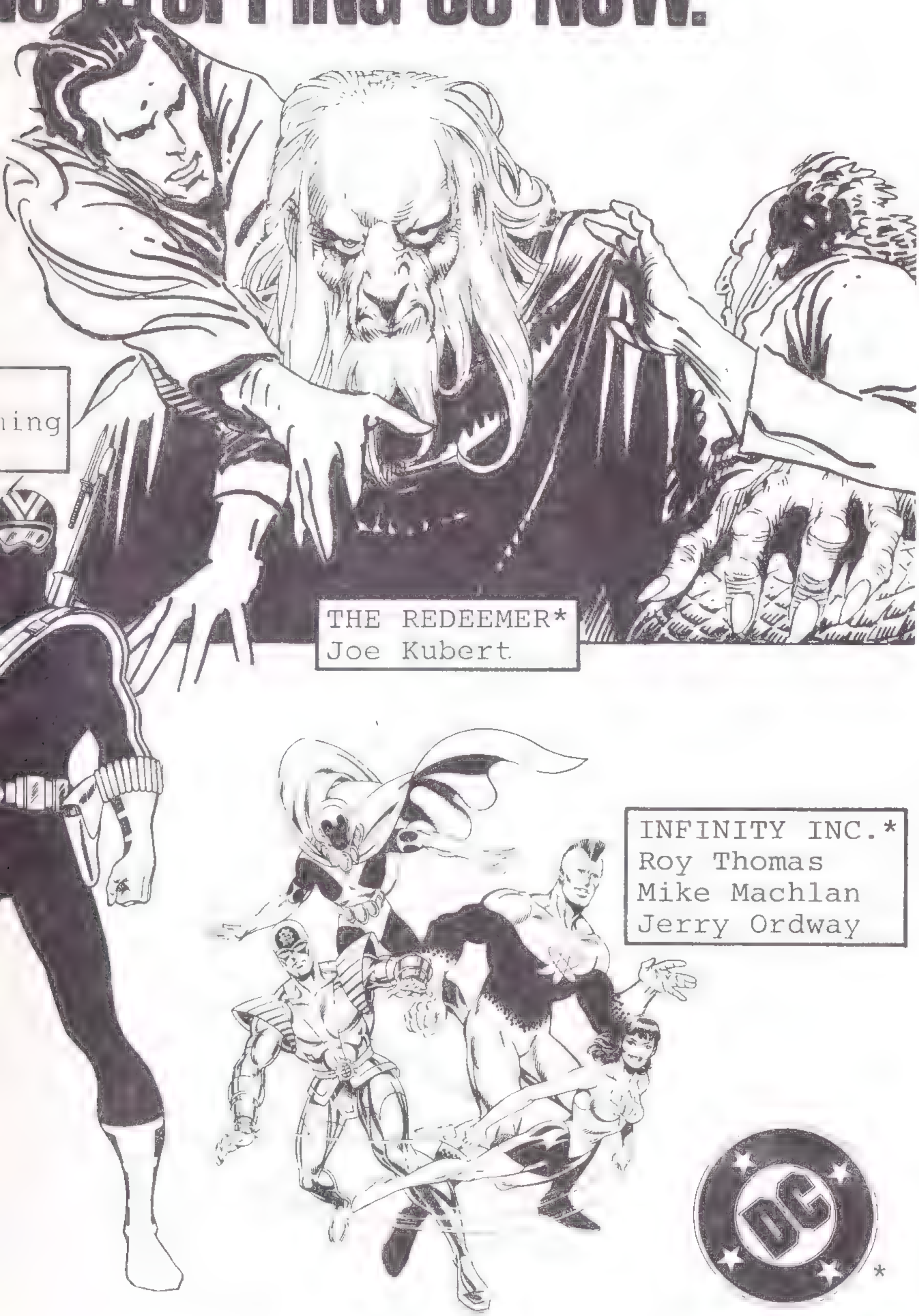

DC *

"Rapid-fire, well-choreographed storytelling... a pleasure to read over and over again..." Matt Howarth, *Heavy Metal*

"(Penny Century is) the most vivid female character I've ever encountered in a comic." Ken Tucker, *The Village Voice*

"Beautifully drawn, lyrically written... fantastic, exciting work. Highly recommended..." Steve Schleef, *Lone Star Comics*

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The New Mutants spin-off; he's been at a number of Epic John Bolton projects as well. **Jim Engel** has done some scripting for DC's recently deceased Captain Carrot book; he and his Chicago Comicon cohort **Chuck Fiala** have been at a number of so-called funny animal projects (some stuff appeared in Pacific's Wild Animals title). Chuck continues Bullet Crow in The Comic Reader.

Peter Gillis has been busy writing Warp and creating The Black Flame for First, as well as writing the Captain America and Iron Man annuals and the new Black Panther mini-series. DC managing editor **Dick Giordano** has been busy revitalizing their entire line, with an unbelievable degree of success. **Archie Goodwin's** been equally active on Marvel's snazzy Epic line. And **Mike Grell** abandoned a lot of work: he quit writing Warlord, he quit writing and drawing the Tarzan strip and Starslayer. . . all to focus his entire energies on the monthly best-selling Jon Sable, Freelance.

Dan Jurgens is now drawing the aforementioned Warlord. **Denis Kitchen's** been busy publishing his undergrounds, as well as the Spirit and Steve Canyon magazines and the numerous Will Eisner hardcover and trade paperback tomes. And **Joe Kubert** has added a new DC Comics series – the Redeemer – to his activities as a DC editor and as honcho of the Joe Kubert School, home of many talented newcomers to the field (Timothy Truman, Tom Yeates, Steve Bissette, among others).

Paul Kupperberg has been busy writing Arion, Supergirl and Superboy; and still finds time to resume his chores as Chicago Comicon panel host this weekend. **Dean Mullaney** is continuing to expand his Eclipse Comics line, with a planned DNAgents mini-series joining the successful regular series. **Bruce Patterson** has been busy as First Comics' production coordinator, as well as inking Bill Willingham's Valaria stories and Tom Sutton's Black Flame series.

Marshall Rogers has been finishing off the Scorpio Rose mini-series and continues to produce the Cap'n Quick and the Foozle series, both for (and from) Eclipse. **Joe Rubinstein** has been inking all over the Marvel Comics map; those are his inks on the massive Marvel Universe poster-covers. And speaking

about Marvel, editorial honcho **Jim Shooter** continues to steer the House of Ideas on a steady course – an incredible task, given Marvel's continued expansion.

Mark Silvestri has been maintaining his pencilling presence on King Conan; he's also pencilled First's second Warp Special, a Lord Cumulus/Sargon tale. **Roger Slifer** has been writing one of the more controversial titles, DC's Omega Men, and has recently accepted another editorial position with the company. And Omega Men's co-creator **Joe Staton** has added writing chores to his pencilling on First's E-Man title; Joe also acts as the company's art director.

The other Omega Men co-creator, **Marv Wolfman**, has been busy writing both Teen Titans monthlies, the new Vigilante book, and the Gil Kane-drawn Superman stories in Action Comics. Oh yes; Joe and Marv recently did Green Lantern together; now, our old friend **Len Wein** is taking over the book (to be drawn by Dave Gibbons), adding this responsibility to his formidable editing chores over at DC Comics.

Tell a lie, **Don Thompson** is making his first appearance at the Chicago Comicon. He's joined by **Maggie Thompson,** who was here last year: together, Don and Maggie have been editing The Comics Buyers Guide and have overseen the "professionalization" of the important news/adzine. And, finally, **Cat Yronwode** has continued her column for the Thompsons, edits Kitchen's Spirit magazine, and is now an editor over at Eclipse Comics. She's co-written Eclipse's Women of the Comics book, and written Kitchen's The Art of Will Eisner. Busy, Cat?

Whew.

Not *too* many guests. You'll be able to meet them all, at the various panels (check times and such in the Program Brochure you received with this book; extra copies should be available all over the place). The artists (nearly three dozen of them) and, from time to time, many of the writers, will be hanging around the artists' room.

The Eighth Annual Chicago Comicon, clearly, is going to be one hell of a show. And we're glad you are here with us.

*(A co-founder of the Chicago Comicon, **Mike Gold** is managing editor of the locally-based First Comics, Inc.)*

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JAPANESE ANIMATION: An Art Form in Flower

by Doug Rice

Science-fiction, high adventure, and fantasy animation are alive and well. . . in Japan, anyway. Therein lies the frustration of American fans who have thumbed through various filmbooks appearing at conventions that showcase in lavish detail the characters and hardware from over 100 Japanese shows made since 1963.

The "fandom" in Japan that supports these shows is fed a constant stream of merchandising – comics, four major animation periodicals, filmbooks, cel-collections, toys, models, soundtracks, posters, etc. to the point of overkill. Small wonder that in Japan "animation shops" are appearing with the frequency of direct-sales comics outlets in this country.

The form is growing still; advancements in animation techniques, better conceived characters, and (most importantly) a higher calibre of story-telling attract viewers of all ages. There is, after all, no Saturday morning ghetto on Japanese television. . . this is all prime-time stuff. The following programming is offered as a glimpse of this thriving entertainment industry. Enjoy.

(J) = in Japanese language

- **YAMATO III**/ ½ hour episode from the third season of **Space Cruiser YAMATO.**

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"JUSTICE...MY WAY."
REUBEN M. FLAGG

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(Academy Studios) In the previous adventure, Kodai and Dessler parted as friends, but Dessler's generals have hatched their own plot to humble the mighty battleship **Yamato** once and for all. Using a fleet of new hyper-space "submarines" the Garuman generals pour torpedo firepower through dimensional rifts to pummel the great starship into submission. (J)

• **TIGER MASK II**/ ½ hour episode from second season of **TIGER MASK.**

(Daiei Studios) This super-hero adventure sets the forces of Good and Evil in a setting where they can really come to grips: a wrestling arena! The masked champion of a secret society joins with the real-life Japanese champion (in animated form) to confront a ruthless tag-team of falconeer fighters. Great art and gritty action. (J)

• **Battle-Mecha XABUNGLE**/ ½ hour episode from current series.

(Nippon Sunrise Studios) Set on a frontier-like planet in the future, **XABUNGLE** details the range-war fought by rival landowners, settlers and outlaws using armored giant-robot machines instead of six-guns and horses. In this episode a band of hovercraft-riding outlaws join with the rancher's daughter aboard the land-battleship, **Irongear**, to fight invading machines from another ranch. (Say what?!) (J)

• **Space Adventure COBRA**/ ½ hour episode from current series.

(Tokyo Movie Shinsha) In the distant future a Joe-average kind of guy goes to an electric-dream parlor and fantasizes of being a notorious space rogue, called Cobra, who has a life of unlimited adventure. But when a monstrous gun later appears where his arm once was the poor guy realizes that it wasn't just a dream, but rather a memory, as he finds himself once again under attack from the forces of interstellar crime. (J)

• (feature) **GALAXY EXPRESS**/English language version, 90 minutes.

(Daiei Studios) Leiji Matsumoto, creator of **Yamato** and **Captain Harlock**, conjures up a universe of immortals in mechanoid

THE WINNING LINE-UP!

"CAPTIVATING"
– COMICS SCENE

"OUTRAGEOUS"
– AMAZING HEROES

By Howard Chaykin

"STUNNING"
– Cat Yronwode
COMICS BUYER'S GUIDE

ON SALE NOW

"EXCEPTIONAL"
– COMICS BUYERS GUIDE

"FAST MOVING"
– COMICS SCENE

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bodies preying upon poor humans, and of space-trains that travel across the cosmos. Joey is a young boy on a quest for an immortal body. A mysterious woman offers the boy a pass on the famous Galaxy Express 999 (modeled after the real-life Orient Express) that will take him to the planet of the immortals, if he will act as her bodyguard. Joey readily agrees, knowing that once he is made immortal he may exact vengeance on those others that hunted and killed his mother for sport. The mystery woman, Maetel, and the boy journey to far-off worlds and encounter anti-immortal rebels, psychotic immortals, the space pirates Queen Emeraldus and Captain Warlock (Harlock), and hunters from the Time Castle. It all comes together in a fiery climax on the planet of the immortals. . . the end of the line for Galaxy Express!

THE FIRST TEAM

TITLES

AMERICAN FLAGG
E-MAN
MARS
JON SABLE FREELANCE
STARSLAYER
WARP

WRITERS

Mike W. Barr
Howard Chaykin
Peter Gillis
Mike Grell
Jack C. Harris
Marc Hempel
Paul Kupperberg
John Ostrander
Martin Pasko
Mark Wheatley

LETTERERS

Ken Bruzenak
Janice Chiang
Peter Iro
Bruce Patterson
Bill Spicer
John Workman

ARTISTS

Frank Brunner
Rick Burchett
Howard Chaykin
Lenin Delsol
Steve Ditko
George Freeman
Mike Grell
Mike Gustovich
Marc Hempel
Bruce Patterson
Doug Rice
Mark Silvestri
Bob Smith
Joe Staton
Timothy Truman
Bill Willingham
Mark Wheatley

COLORISTS

Janice Cohen
Wendy Fiore
Bruce Patterson
Lynn Varley

SPECIAL APPEARANCES

Mike Baron
Terry Beatty
Richard Bruning
John Byrne
Max Collins
Phil Foglio
Fred Hembeck
Don Lomax
Francis Mao
Lee Marrs
Joshua Quagmire
Steve Rude
Reed Waller

STAFF

Joe Staton, Art Director
Rick Oliver, Associate Editor
Bruce Patterson, Production Coordinator
Doug Rice, Production Assistant
Jim Layer, Production Assistant
Kathy Kotsivas, Office Manager
Ivy Graham, Secretary

All the talented professionals above have contributed to the success of First Comics during our initial year. We gratefully acknowledge their support and continuing contributions.

Mike Gold, Managing Editor

Richard Felber, Business Manager

Rick Obadiah, Publisher

FIRST COMICS™

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Comics For Adults: Rating The Action

by Jan Strnad

Comics are for kids, right? "Not so!" say a number of publishers producing four-color comic books today. Adult content (sex, violence, profanity) is appearing in more comic books now than it has in the last three decades, thanks to comic book specialty shops and a new distribution system that circumvents the Comics Code Authority's restrictions on comic book content.

Adult comics are nothing new, of course. They've always been around, but in forms markedly different from the children's product. Adult comics might be buried in the pages of a men's magazine or available only through record or "head" shops, or they'd take to a magazine format like that of **Heavy Metal** or **Epic Illustrated.** But the familiar 6½" x 10", four-color package was sacrosanct, reserved for the exclusive use of publishers of material suitable for – if not limited to – a young readership. Because of CCA-administered censorship and the internal standards of the major publishers, parental concern over objectionable contents all but vanished after the Senate investigation of 1954.

But as adult comics encroach on this protected area, wrapping adult material in packages that more and more closely resemble the familiar children's books, parental backlash appears inevitable. Store owners find themselves in a quandary: how do they deal with the new adult titles? Do they keep them

behind the counter and lose sales of books ordered months in advance, or do they leave them on display and risk community wrath? And what about the comic book readers themselves – how can the industry meet the increasing demand for mature content without eroding its financial base of young buyers? Is censorship inevitable? Should comic books be rated like the movies?

These questions and others will face the four panelists on "Adult Comics: Facing the Forces of Conservatism." Participating (in alphabetical order):

Mike Gold: Editor of rambunctious First Comics Inc., whose **E-Man** and **Warp** have already come under fire from concerned retailers. Mike's attitude: "After seeing ourselves as children's reading for four decades, the medium has had to rush through adolescence in order to achieve adulthood."

Archie Goodwin: Writer, artist, former editor for Warren Publications, currently editor for Marvel's **Epic Illustrated** magazine and their Epic Line of comic books, Archie brings a uniquely experienced viewpoint to the subject of adult comics.

Denis Kitchen: Artist, publisher, and survivor of the mid-70's "cave-in" of the underground comix, Denis brings an intimate knowledge of adult comics and censorship to the discussion. His Kitchen Sink Press will enter the four-color comic book market soon.

Jan Strnad: Comic book writer for Warren Publications, **Heavy Metal,** Marvel, DC, and others, Jan is best-known for his collaborations with underground artist Richard Corben. Jan has been vocal in advocating a G, PG, R, and X rating system for the comics.

Come to this panel prepared for lively debate. Audience participation will be solicited!

Art You Can Read!

by George Hagenauer and Ann DeLarye

The **Chicago Comicon Benefit Art Auction** through the years has donated all proceeds to worthy Chicagoland non-profit organizations. Again this year the Art Auction is pleased to support the Literacy Volunteers of Chicago, 207 S. Wabash, Chicago, Illinois 60604 – (312) 663-0546.

This organization trains volunteers to tutor adults who are unable to read or speak English. The program, thanks in part to donations from the Comicon and other sources, has almost doubled its activities since last year — they now provide 25 sites staffed by 250 tutors. The organization was formed to assist the one out of every four Chicagoans who cannot read simple sentences (much less comic books or loftier works). Your participation and enthusiastic bidding in Sunday's auction helps LVC and its volunteers continue this essential activity.

There are no minimum bids to meet, and all pieces will be sold regardless of how low (or high) a bid might be. Every year there are several surprising bargains to be had at the Auction; it is not unusual to get a piece for less than the artist would normally sell it. Everyone benefits; why not you? You could walk away with a steal.

Although all art has not been received as of Program Book press time, you should check the pre-auction display room for such expected pieces as:

★ Doonesbury by **Trudeau**

★ B.C. by **Johnny Hart**
★ Dick Tracy by the late **Rick Fletcher**
★ Dennis the Menace Sunday page by **Hank Ketcham**
★ Broomhilda by **Russell Myers**
★ Family Circus by **Bill Keane**
★ Mandrake the Magician by **Fred Fredericks**
★ Buz Sawyer by **John Celardo**
★ Gasoline Alley painting by **Dick Moores**
★ Travels With Farley by **Phil Frank**

Other artists who are expected to be represented include **Curt Swan, Mike Grell, Howard Chaykin, Ross Andru, Joe Staton, Bruce Patterson,** and many more. . .

Because of the gratifying attendance figures at our 2 pm Sunday Auction last year, we will be scheduling this event at the same time again to enable as many people as possible to participate before heading home.

We also have a tradition of rewarding those who come early and stay late – we will throw your name into a hat for a chance to select from a mystery bag containing several pieces of original art by top comic strip and book artists. Raffle tickets will be given out only during the first fifteen minutes of the Auction (don't be late!) and collected as the last piece is sold. Prizes will be announced and handed out immediately.

Art is arriving daily; some of the best may not show up until after press time. Be sure to check the pre-auction display room at the Comicon for last-minute finds. If you cannot attend the Auction on Sunday, but lust after something you see, you may leave sealed bids with George Hagenauer, Larry Charet, or Bob Weinberg in the Main Dealers' Room.

See you there!

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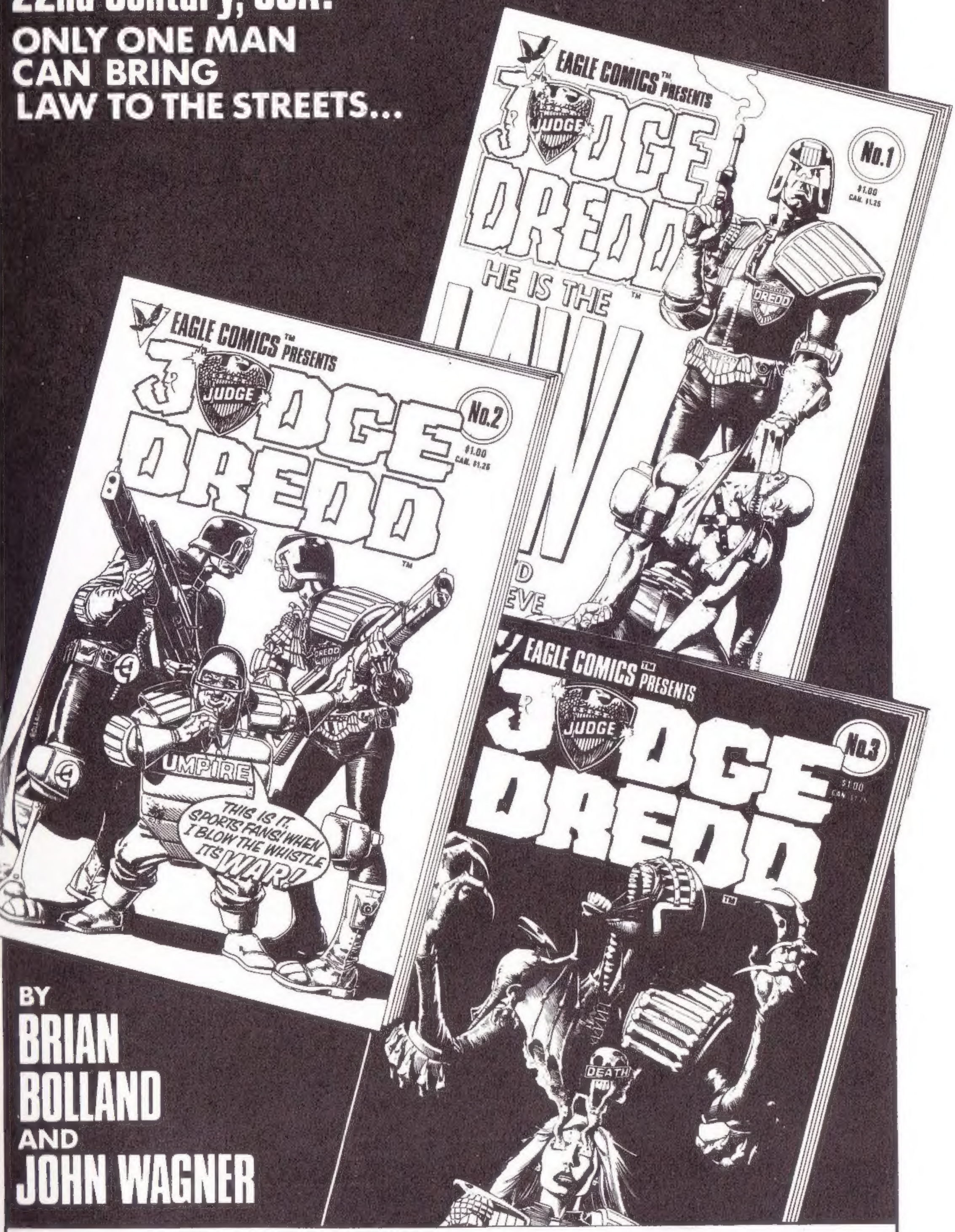

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AND
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